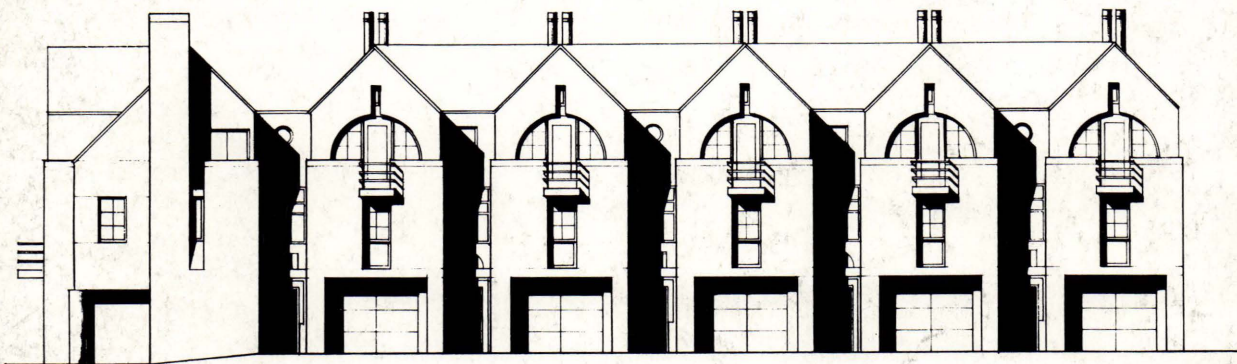
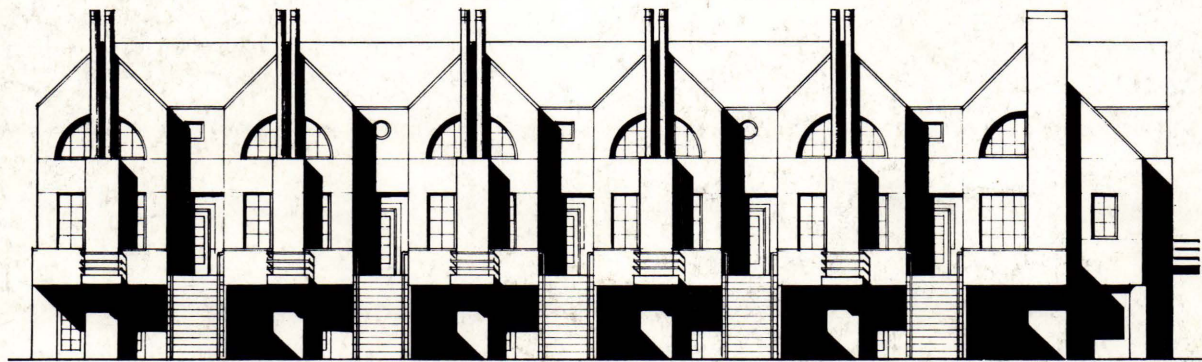


new jersey Architecture

Oct/Nov/Dec 1983



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4,000 copies are distributed to every member of the N.J. Society of Architects, consulting engineers, people in related fields and others whose fields of interest include Architecture, such as leaders in business, commerce, industry, banking, education, religion and government at all levels.

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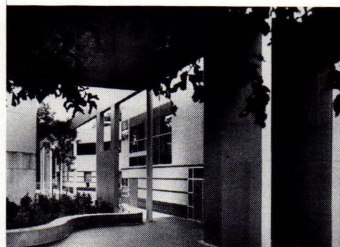
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Cover:	Victoria Row Townhouses, Princeton, NJ Architects: Short & Ford
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Witnessing the signing of the Proclamation for Architects' Week are James Ton, Director of Division of Building & Construction of the State of New Jersey, NJSA President Edmund H. Gaunt, Jr., Governor Kean, Alfred Wensley, State Architect, Helen Scheider, Executive Director of NJSA.

The Grad Partnership were selected Architects of the Year by the N.J. Subcontractors Assn. Howard Horii, FAIA, partner in charge of Interior Design, accepted the award for the firm.

Harry A. Maslow, AIA, and William H. Short, FAIA, were among the workshop panelists at the convention of the N.J. League of Municipalities in November.

Michael P. Conoscenti, AIA, announced the opening of his office for the practice of Architecture in Tinton Falls. Mr. Conoscenti was formerly with the Eggers Group in Trenton.

Michael Graves, FAIA, of Princeton, received a Progressive Architecture Furniture Design award for the Sunar side chair, shown on this page. Mr. Graves also won the Indiana Arts Award, received the keys to the City of Indianapolis, and an Honorary Doctorate from the University of Cincinnati.

Daniel Sciuillo, AIA, has been promoted to Senior Vice President of The Tarquini Organization with offices in Camden and Atlantic City.

William H. Short, FAIA, has been named an Advisor to the National Trust for Historic Preservation.

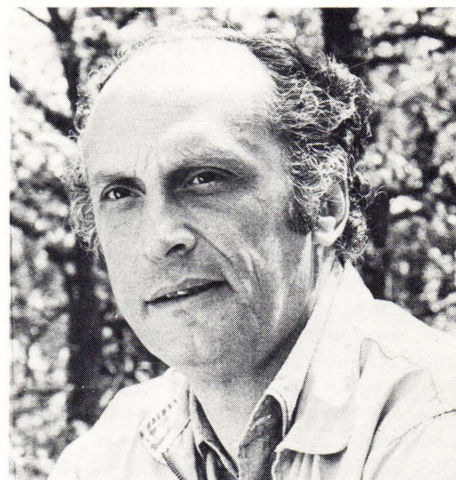
The firm of Fulmer Bowers & Wolfe received the national Excellence in Masonry Award for the second office building completed at the Carnegie Center corporate complex, in Princeton.

Y. Ben Tomm, AIA, has completed plans for a four-story suburban style shopping center in Chinatown, N.Y. on a site directly below the Manhattan Bridge. The glass-sheathed shopping center will enclose the masonry arches of the bridge, and the roadway of the bridge will be only a few feet above the roof of the buildings.

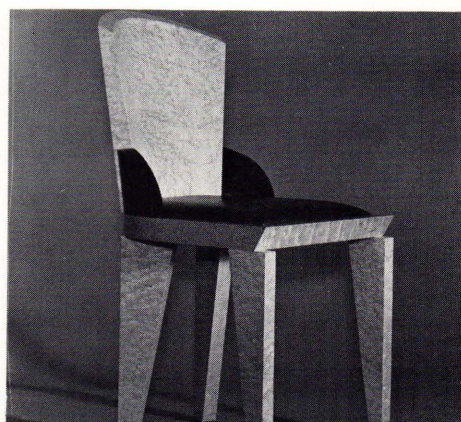
Sanford Greenfield, FAIA, Dean of the N.J. School of Architecture at NJIT, advises that the National Architectural Accrediting Board reviewed the school's annual report and the report of the Visiting Team. As a result, NAAB has extended the accreditation of the Bachelor of Architecture program by two years.



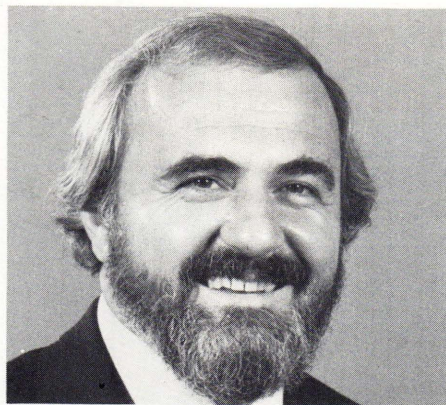
William H. Short, FAIA



Sanford R. Greenfield, FAIA



Sunar Side Chair



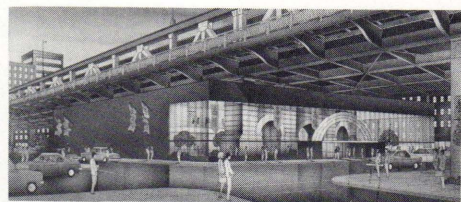
Daniel Sciuillo, AIA



Michael P. Conoscenti, AIA



Carnegie Center



Chinatown, N.Y.

convention report

Governor Thomas H. Kean declared October 9-15 Architect's Week in New Jersey, in conjunction with the New Jersey Society of Architects 83rd annual convention October 13-15 at the Tropicana Hotel in Atlantic City. "The members of the New Jersey Society of Architects have contributed immeasurably to the advancement of the architectural profession, the construction industry and the esthetics of everyday living," the Governor stated in his proclamation, "...they have encouraged the development of allied arts, and through expression of artistic concepts have brought inspiration, beauty, comfort and safety into the lives of our citizens."

The Society's three-day convention, chaired by Ronald T. Ryan, featured workshops, a series of architectural and commercial exhibits, design recognition and meritorious service awards, spouses' program, an architectural secretaries workshop and a sand castle competition.

Educational Displays

Sixty-one exhibitors, stationed at sixty-nine locations, displayed their wares and made information available about a great number of products and services cogent to architectural practice. Those areas included construction products, furniture and equipment, energy, computer and communications systems and presentation techniques. Stillwell-Hansen, Parker Interior Landscapes and Nevamar received citations for Design Excellence of their display. Cited for informational content were Window Systems, Devoe Lighting and B&M Finishers.

Workshops

Workshop themes included the Matrix of Marketing, Management and Computers, the Developing Interior Architecture Practice and Architectural Style in Development.

Architectural Exhibits

Forty-two completed projects and forty preliminary projects were exhibited and judged by an outstanding jury. All projects cited for Excellence in Architecture, Honorable Mention, Special Commendation for Outstanding Merit, and Commendation for proposed projects are shown elsewhere in this issue.

Annual Meeting

The following architects were elected to office at the annual meeting: Tylman R. Moon, President; Eleanor K. Pettersen, President-Elect; William M. Brown, Vice President; Edward N. Rothe, Vice President; Robert L. Hessberger, Treasurer; Elizabeth R. Moynahan, Secretary, Kenneth D. Wheeler, FAIA, was elected Director of the New Jersey Region of The American Institute of Architects for a three-year term beginning January 1, 1984.

Sand Castle Competition

NJSA's first Sand Castle Competition held on the beach in front of the Tropicana Hotel, was awarded to The Ryan Group, whose team beat six competing firms by creating a sand castle 20 feet in diameter that was based on the firm's logo, a stylized "R".

Photos By: Visions of South Jersey, Inc.



Tim Moon, Lavonne Grove



Ned and Laraine Gaunt



Ron and Joyce Ryan



Romeo Aybar, Ken Wheeler



Bob Broshar, President, AIA



Ned Gaunt, Ron Ryan



Malcolm Holzman



Roseann & Jack Gordon



Workshop Area



James Boyce, Bob Gilchrist, Peter Biber, Suzanne DiGeronimo



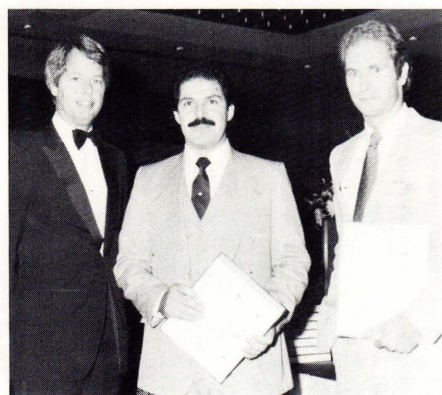
Ned Gaunt, Alex Levitsky, Allen Kopelson



Ned Gaunt, Vincent Ciardi of Ecoplan



Barry Ginsberg, Jack Sulzinsky, Ned Gaunt



Ned Gaunt, Tom Fasanella, Charles Farrell



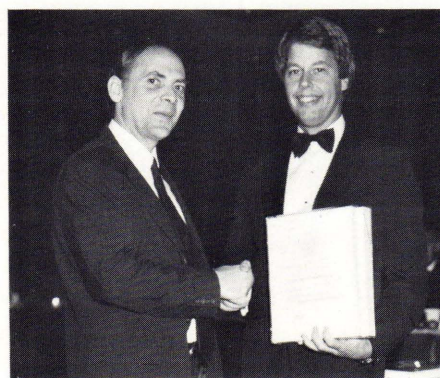
Ned Gaunt, Dorothy Read, Susan Bradman, Michael Mills



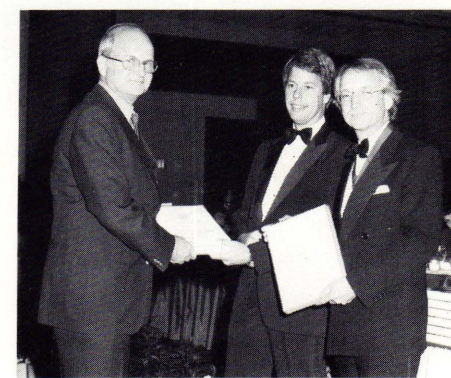
Ed Wilson, Ned Gaunt, Harry Gooch, James Evanochko



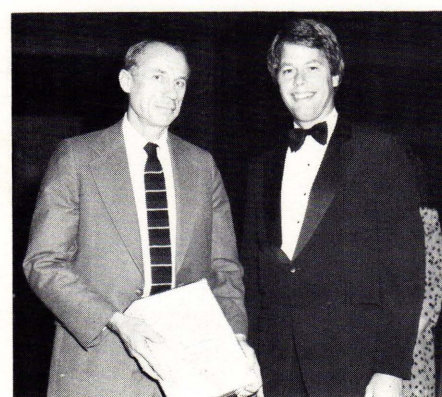
John Simons, Ned Gaunt, Bill Lombardi



Steven DeRochi, Ned Gaunt



Al Wensley, Ned Gaunt, Michael Graves



Hamilton Ross, Ned Gaunt



Neville Epstein, Ned Gaunt



Ned Gaunt, Bill Short, Charles Farrell

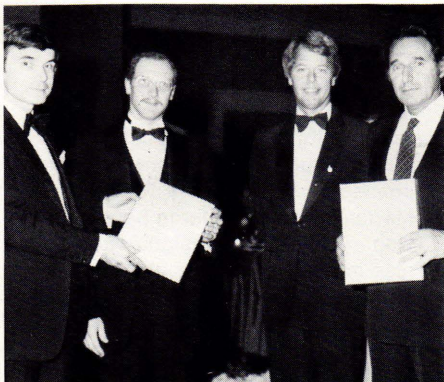
President's Banquet

Master of Ceremonies Allan Johnson conducted the President's Banquet centered around the theme, Architecture in Development, and honoring retiring President Edmund H. Gaunt, Jr. The attendees were privileged to have Robert Broshar, FAIA, President of The American Institute of Architects, as guest of honor, as well as Senator Francis McManimon.

Individuals from within and outside the profession were awarded citations for significant contributions to the field of architecture. Harry B. Mahler, FAIA, was recognized for his meritorious service in the establishment of the N.J. School of Architecture at NJIT; Sen. Francis McManimon for his efforts to introduce and win approval for S-1435 which contributes to the public welfare by insuring design and engineering excellence on public funded projects; Sandy Brown in recognition of her untiring efforts to protect and preserve the architectural heritage of New Jersey; Susanne Hand for her outstanding work in the N.J. Department of Environmental Protection; Dr. Sandra Moore, for her extensive career in the field of architectural education; Norman Woehrle for his murals which enhance the architecture of the Regional Day School for the Handicapped in Woodstown; The Women's Caucus for Art for their untiring efforts to foster good art and sculpture by exhibits in the Executive offices of the N.J. Society of Architects; Melillo and Bauer for their landscape design for the rooftop of Caesar's Hotel in Atlantic City.

The evening climax was the awarding of the "Sand-in-your-Shoe award," presented to Ronald T. Ryan as first prize in the Sand Castle competition.

Entertainment included Steve Anthony and Sage, a Broadway style song and dance troupe, Terry Lynn, a world class skater, Brian and Darlene, an adagio skating team, and Alto and Mantia, a comedy team. The ice skating was performed on Lenn-Ice artificial ice panels which were placed on the surface of the stage, sprayed with a chemical, and removed immediately thereafter.



Peter Peutz, George Marcincavage, Ned Gaunt, Archie Goldin



Norman Woehrle, Ned Gaunt



Harry Mahler, Ned Gaunt



Dr. Sandy Moore, Ned Gaunt



Suzanne Hand, Ned Gaunt



Judith Wadia, Ned Gaunt



Samuel Melillo, Ned Gaunt



Sandy Brown, Ned Gaunt



Senator McManimon, Ned Gaunt

president's profile

In Tylman R. Moon's Flemington office, a small black and white drawing of a Copenhagen street faces his large, teak Danish desk. A quiet scene along a canal, the drawing represents the coherent, comfortably scaled yet cosmopolitan aspects of that city which appeal most to the 60th president of the New Jersey Society of Architects.

"I'm fascinated by Denmark, and especially Copenhagen," says Tim Moon, who reserves the Tylman for more formal written uses. "The city is exciting and alive, yet its scale is not overpowering."

Tim Moon is himself a quiet man. He speaks in low tones, measuring his words. His clothes are collegiate and conservative: a navy blue blazer, gray flannel trousers, red and white striped shirts, and neat figured ties.

His second floor office is in an 1881 red-brick building, a three-story affair and one of the tallest on Flemington's main street. Only gently modified from the high-ceilinged original, the offices of Tylman R. Moon and Associates — Architecture, Planning, Interior Design — reflect the personal style of the firm's principal.

But, moderation stops there. For in speaking of plans for his one-year stewardship of the 1,200-member Society he is, if anything, combative. Battles to preserve the dignity of the profession are of long standing, he says, and must continue to be fought using the resources of the Society and the good intentions and full participation of its members.

"We need action, not reaction, an acceptance of challenge not apathy," he contends. "The time for being defensive is over, but first we must come together. Benjamin Franklin said it best, 'We must all hang together, or assuredly we shall all hang separately.'"

"Over the past ten years we have seen our professional image eroded and our authority undermined. As a result we cannot command the fees for our work that we should, nor serve the public as well as we could."

He sees three areas of great concern for the profession: 1) encroachment of architectural authority by contractors, interior designers, engineers and others who are, in effect, practicing architecture without a license, 2) a lack of understanding on the part of the public of the full scope of an architect's services and the profession's chosen responsibility for betterment of the built environment, and 3) misconceptions by state and local officials that work against the architect's ability to remain in full control of a project.

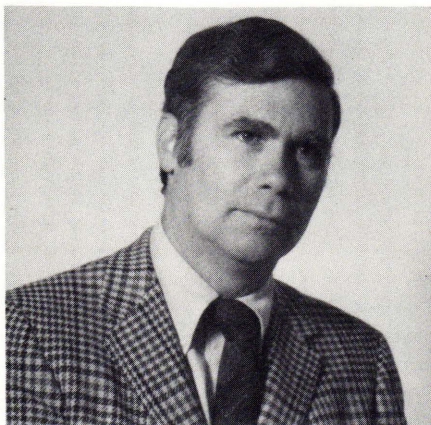
In dealing with the first category Moon sees the role of the individual architect as one of positive action. "This isn't easy," he admits. "For example, if an architect realizes a developer is building projects without assuring proper methods for an ar-

chitect's involvement, taking action will entail collection of documentation for substantiation of evidence to be presented to the State Board of Architects. It might also mean creating an enmity that results in the loss of future fees.

"Architects have to know that the Society will support them, if they are to be encouraged to pursue this often lonely route for the betterment of the entire profession."

On educating the public, Moon gives high marks to the Society and its chapters for publicizing the profession's many facets: not only what it does, but why it does it.

"We must also continue to recognize others who make a positive contribution to the built environment: the public official who sponsors progressive legislation, a planning board for foresightedness, a bricklayer who does a magnificent job."



*Tylman R. Moon, AIA
President, New Jersey Society of Architects*

Education also occurs through involvement, he explains. By serving on a planning board, town committee or sewer authority, architects can tangibly demonstrate, no matter how mundane the setting, that the profession is equipped to provide more than construction blueprints and is, in fact, charged to protect the public's welfare and safety.

Education does not end with publicity. "We also have a role to provide impetus to school systems by formulating curriculum as has been done by Martin Beck of the Central Chapter."

The American Institute of Architects he explains, has also established a school program which can be used by its member chapters. "In this kind of grass roots effort, we not only teach what we do, but educate future clients and responsible citizens as to

what constitutes good design."

Concerning the third category, official confusion regarding the architect's province, Moon cites some local governments which may refuse architects their right to present site plans. A clear misconception exists regarding the profession's legal competence.

The State Board of Architects will take action if presented with sufficient evidence.

Legislative activities are an ongoing responsibility of the professional organization, he says, such as the efforts to pass Senate Bill 1435 which would revise and upgrade the architect/engineer selection process on public contracts by introducing the concept of negotiated bidding to replace the current fee bidding procedure used in New Jersey.

A commander in the U.S. Naval Reserve, Moon served in the U.S. Navy during the late fifties, following graduation from the University of Virginia where he was awarded an Alpha Rho Chi medal for leadership and service.

Moon began practice in New Jersey in the early sixties, moving from Plainfield to Princeton, before opening his office in Flemington in 1968, partly, he says, because the gently rolling countryside reminded him of Virginia.

A native of White Plains, N.Y., Moon's southern education — he also attended Vanderbilt University and The College of William and Mary — has left him with an abiding reverence for the architect of the University of Virginia, Thomas Jefferson. "A true Renaissance man, his life fascinates me," says Moon. He was interested in so many things and made an effort to educate himself in everything from recipes to designs for an 'academical village' — The University."

Tim Moon is a strong advocate of professional activity, having served as president of the Central Chapter of NJSA in addition to various roles on the Society's executive board. He has also represented the NJSA on the American Institute of Architects National Housing Committee and was a trustee of the Newark Community Design Center. Locally, he is past director of the Hunterdon County Chamber of Commerce, and past president of the Flemington Lions Club.

Tim Moon's design projects range from public buildings such as the Hunterdon County Library and Administration Building in Flemington to interiors for Johnson & Johnson in Montgomery Township, and the Marion Medical Center in Somerville, which won a Community Design Award. His work also includes the redesign of new galleries for the Fine and Decorative Arts at the State Museum in Trenton, praised by the *New York Times* for both its elegance and "clear determination to serve the need of the works of art."

The New Jersey Society of Architects Architectural Exhibit and Awards Program 1983

This year's awards program attracted a total of 81 entries representing a wide variety of project types and sizes as well as design attitudes and directions.

Projects were once again entered in either of two categories, completed and proposed work. A relatively high proportion of entries were selected by the jury for recognition. In the completed category there were three Excellence in Architecture awards, four Honorable Mentions and three Special Commendations for Outstanding Merit. Six Commendations were awarded for Proposed

Projects.

The jurors participating in this year's program were John B. Beyer, FAIA, Der Scutt, AIA and Ulrich Franzen, FAIA, all of New York City.

In addition to those described above, many projects of New Jersey Architects have been given recognition in awards from national organizations and sponsors. These are also highlighted in these pages and together with the state awards indicate the high level of competence and inventiveness being expressed in New Jersey.

Jury Comments

Perhaps it is appropriate, in a time when many directions are being tested in architects and the struggle between "Modern" and "Post-Modern" stylistics exist throughout the profession that the jury saw in these projects an overall attempt to fuse elements from both into a coherent vocabulary. There was agreement that the entries exhibited a clear understanding of both Modern and Post-Modern in built form, but there was hesitation over the manner in which many of the combinations were handled. Der Scutt said, "...the jury saw a number of instances where the so-called Post-Modern language has been manipulated to the point where forced forms, aggressive textures, and inappropriate massings are in obviously less-talented hands" and continued "I think that one has to think for themselves and not to be too influenced by other people." Ulrich Franzen continued however "...it is a question of how some of the newer vocabularies are handled. We feel

that in most of the solutions that we have seen that there are combinations of both Post-Modern and Modern elements that are brought together rather skillfully. The whole level of competence is very high."

At the same time the jury was impressed by the overall quality of the projects in relation to their context. They looked beyond the imageability, the easy facade and architectural one-liner to find the quality that would enhance the lives of the buildings users. The jury concentrated on looking for interior environments that will please the occupants and make the buildings delightful.

Surprisingly, the three architects of the jury, with very different points of view, were able to make unanimous decisions on the wide variety of work submitted; work that stylistically and philosophically comes from very different sources and inspiration.

award: excellence in architecture

San Juan Capistrano Library

San Juan Capistrano, CA

Architect:
Michael Graves, FAIA
Princeton NJ

Photos: Patricia Krivak Braum

A local ordinance requiring that new buildings follow the indigenous Spanish mission style led to an investigation of the style as a generic type. Treatment of light was of particular interest for the design of a library.

The organization of the building around a courtyard is appropriate to the style and allows the filtering of light from the open center through the peristyle to the interior. Roof monitors, clerestories and walls are also used to filter light. The courtyard while providing a place of repose suitable for the pleasures of reading permits subdivision of the space for various uses without sacrificing overall unity.

Cypress trees and a stream of water are included in the courtyard. This physical sustenance provided by water is intended to symbolize the intellectual and spiritual sustenance offered by the material housed in the library itself.



Jury Comment:

"One of the compelling qualities of this design is that the regional historicism of the forms is so clearly justified by its location. The functional arrangement of complex uses is simply and clearly organized, making the building work very well. There is a consistency and sense of confidence to this work which is impressive."

Vacation House

Coastal Massachusetts

Architects:
Short & Ford
Princeton, NJ

Photo: Sam Sweezy

The extension of a wall and removal of a portion of the second floor creates a light filled room surrounded by a dining room and decks which take advantage of views of the ocean and harbor in this 1930's shingled cottage. The existing dark restricted rooms have been opened and expanded. A new gable on the west set on

Jury Comment:

"This project is quite delightful. It is clearly a superb design solution. The transformation of this house from one modesty and reticence into a very modern house with a shingle style exterior is most successful. The subtitle for this house should be 'from shack to mansion'."

the axis of the existing fireplace adds visual emphasis to the central space.

The original "Shingle Style" language used on the exterior has been updated and elaborated with some details carried into the interior.



award: excellence in architecture

Stockton State College Center

Pomona, NJ

Architects:
Geddes Brecher Qualls Cunningham
Princeton, NJ

Photos: Norman McGratty



Jury Comment:

"This is a very tautly organized modern building. The extreme care and consistency in detailing is highly disciplined. The many parts and materials add an unusual degree of diversity, and in their exquisite detailing provide a welcome richness."

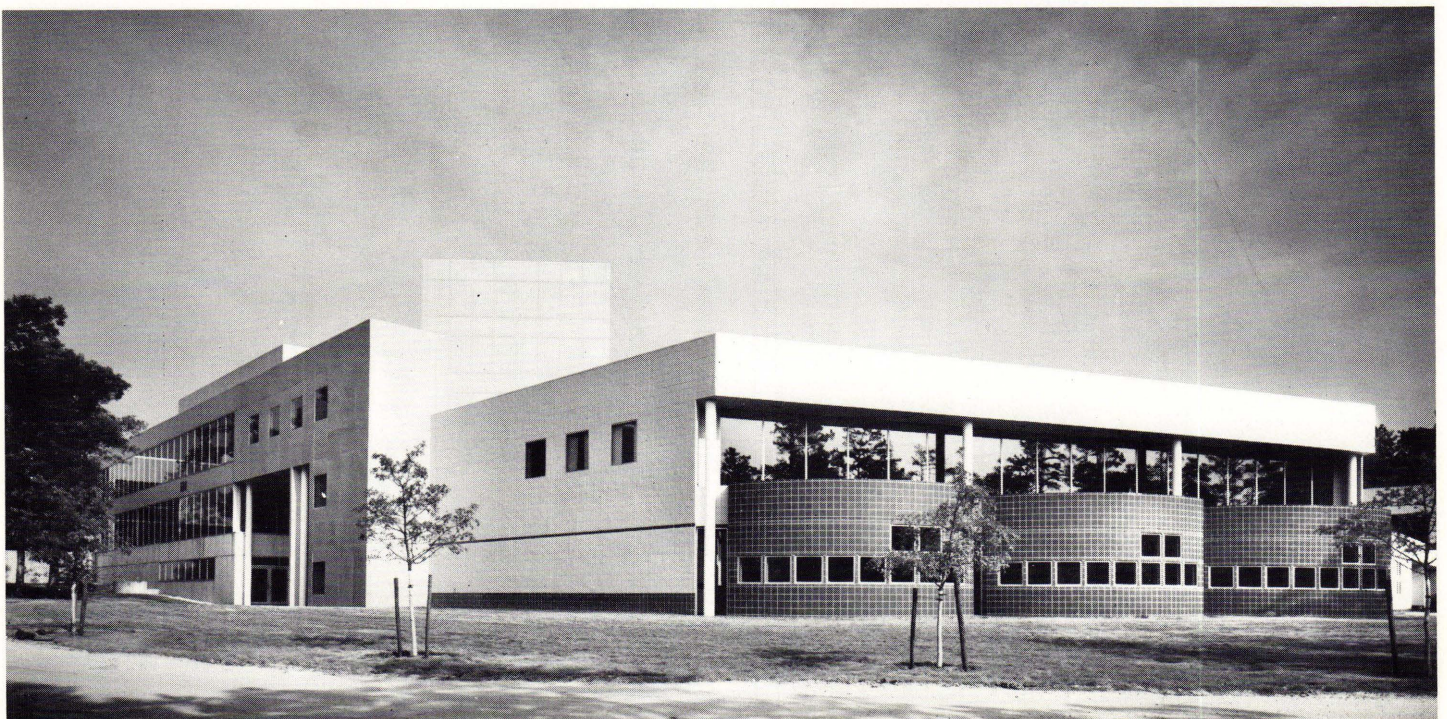
Containing a 400 seat dining hall, a Rathskeller, game rooms, offices and lounges the center links the college's academic buildings to the dormitories. The dining hall which includes a central two story area surrounded by peripheral one story spaces with views to the nearby woods is divisible for use by small groups.

The ground floor Rathskeller ajoins an ampitheater for musical

and other events. Game rooms are located on the second floor overlooking the dining hall while lounges for quiet activity open onto the courtyard.

The plan permits independent operation of the various activity areas reducing energy consumption and simplifying security.

Exterior material and details have been selected to unify architecturally the existing dormitories and academic buildings.



award: honorable mention

Ortho Pharmaceutical Corporation

Raritan, NJ

Architects:
The Hillier Group
Princeton, NJ

Jury Comment:

"The new building gives the entire complex a new, commanding image. The juxtaposition of the new with the existing buildings creates an intriguing skylighted public space. This building has a creative spirit that is conducive to making it a pleasant place to be in."

A glass roofed atrium is the focus of this research/office facility which consists of a 200,000 square foot addition joined to an existing building. The atrium which houses many specimen plants including 40 foot high bamboo trees lets natural light into the spaces located on what had been the exterior wall of the present building as well as into the interior of the addition.

The circulation patterns of both buildings pass through the atrium facilitating communications and making it accessible to all occupants.



award: honorable mention

Environmental Education Center

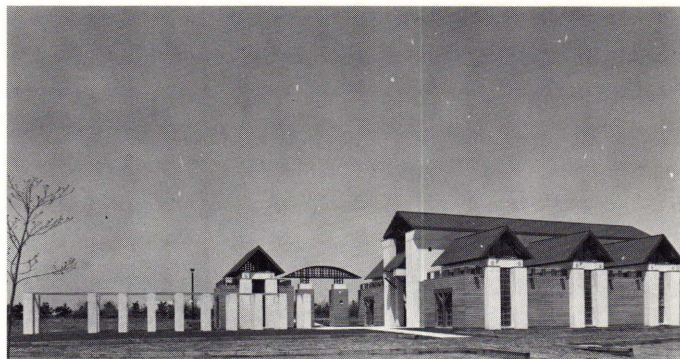
Liberty State Park, Jersey City, NJ

Jury Comment:

"This is indeed an absolutely extraordinary building. It reveals an immensely skilled, original hand at work. It is a highly organized, but simple design solution."

Architect:
Michael Graves, FAIA
Princeton, NJ

Photos: Proto Acme Photo



Located in a planned park with views to the Statue of Liberty and lower Manhattan the building houses a center for environmental education. Facilities include galleries for permanent and changing exhibits, an auditorium, a meeting room and support spaces. A path system will extend from the building into the marshy landscape, through a series of descriptive pavilions back to the building. The building is organized to suggest an equity between the functions that take place outside the building and those within.

Three exhibition galleries, the auditorium, meeting room and administrative offices are grouped around a central entrance hall. The galleries receive natural light through windows oriented toward New York harbor and through the clerestories of the roof monitors which identify the three separate areas.

A window above the auditorium stage area provides a view to a bird house continuing the association with the wildlife of the park. The building is clad in cedar siding and stucco with copperized metal roofs over wood trusses.



award: honorable mention

Cherry Hill at Parsippany

Parsippany, NJ

Architect:
Barrett Allen Ginsberg, AIA
Bedminster, NJ

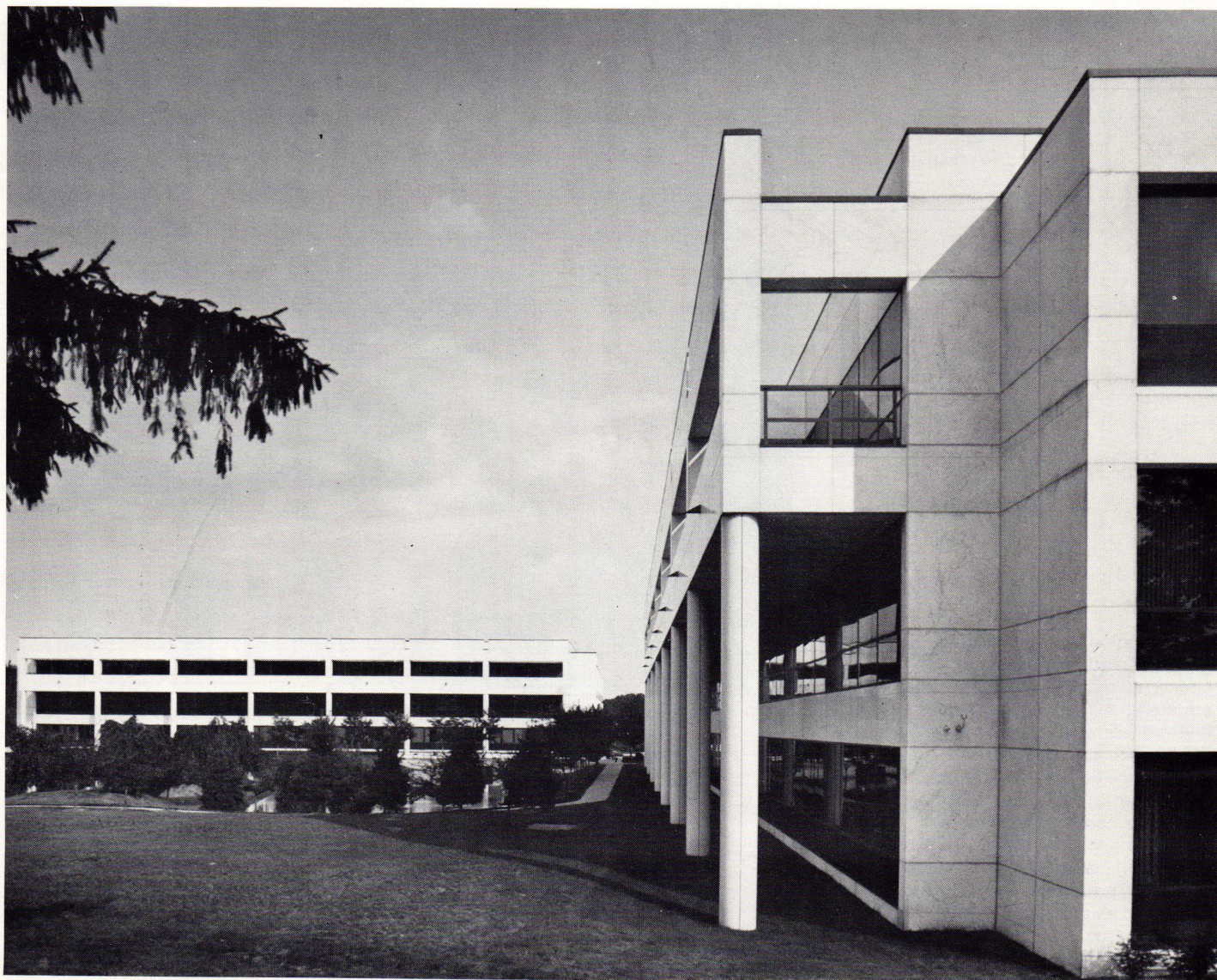
Photo: Otto Baitz

Jury Comment:

"The three-dimensional plasticity of the varying facades generates a visually attractive office complex. The relationships of arrival, and of buildings-to-pond work very well."

Extensive site work including stream diversion and creation of a reflecting pond were needed before the land could be built on. The pond provides a classical setting for the two 90,000 square foot office buildings while the stream serves as a buffer within the landscaped parking areas. A row of 50 foot high spruce trees creates a natural backdrop for the entire site.

The buildings placed formally adjacent to the pond are faced with white Carrara marble and solar grey insulated glass.



award: honorable mention

James Fenimore Cooper House Restoration

Burlington, NJ

Architects:
Short & Ford
Princeton, NJ

Photos: Tom Crane

Jury Comment:

"This is a laudable effort that represents a responsibility that the profession of architecture has. This is a mature, confident, experienced execution of restoration. We commend the results."

Restoration of the birthplace of the important American novelist which was built circa 1780 required the installation of steel structural reinforcing (a "helper" system) and modern electrical and HVAC systems appropriate for museum use, all without disturbance of the building's historic fabric. Minor interior changes created a small office and a caretaker's apartment.

Based on historical evidence a rear porch entrance and a side door opening were restored. The existing tin roof was replaced with wood shingles and exterior stucco was repaired. Paint colors appropriate for the 19th century were selected for both the interior and exterior.



special commendation for outstanding merit

Savoy Restaurant

Florham Park, NJ

Architects:
Nadaskay Kopelson
Morristown, NJ

Photos: Otto Baitz

Jury Comment:

"The whimsical details of lighting fixtures and decorative wall motifs are intriguing, and convey a spirit of festivity that suggests this is a fun place to eat and drink."



Much altered over its fifty year history this former catering facility has been converted into a dual image restaurant. The program required the creation of two new dining rooms, a bar, dance floor, outdoor dining deck and renovation of the exterior.

The design focuses on the tension between the building's contrasting images. By day it is a Colonial inspired clapboard clubhouse overlooking the adjoining golf course. At night the country club character gives way to form a lively art deco night life environment. The sinuous forms of the bar and seating areas heightened at night by neon tubing are meant to reflect both the art deco style and the undulating landscape. The subtly designed entrance underscores the transformation that takes place.



special commendation for outstanding merit

New Jersey Highway Authority

Woodbridge, NJ

Architects:
The Hillier Group
Princeton, NJ

Jury Comment:

"The technique of surrounding the existing structure with a solar collector wall, creating an improved entrance, and adding a new skylighted lobby as a focus, combine to make this project worthy of mention."

Increased space to meet the Authority's expanding needs has been provided by construction of a 40,000 square foot addition and renovation of its existing building at Woodbridge. To improve energy efficiency new window walls were built six feet in front of the original walls of the present building. The intervening space was closed off at the top to create a continuous passive solar greenhouse.

The area between the original building and the new addition has been roofed with a skylight to form an atrium used for dining and meetings.

Open plan furnishings, overhead electrical power and communication distribution, task ambient lighting, sound masking and high performance acoustical materials are utilized through the interior.



special commendation for outstanding merit

New Jersey
Neuropsychiatric Institute
Skillman, NJ

Architects:
The Hillier Group
Princeton, NJ

Jury Comment:

"The success of this scheme is its ranch house character, designed to integrate cottage-type accommodations into the surrounding suburb. The exterior details are very skillfully manipulated. The design deals uniquely and well with a very demanding human situation."

These cottages which house eight clients each are a key element in a unique program of psychiatric care offered at the Institute. The clients live in an extended family setting housed in a non-institutional home-like facility where personal independence and the skills needed for normal community and family relationships are fostered.

The wood framed buildings include a living room, den, dining room, laundry, kitchen and four two person bed rooms. While residential in appearance the cottages meet all applicable construction and life safety code requirements and are constructed for long term durability.



commendation for proposed projects

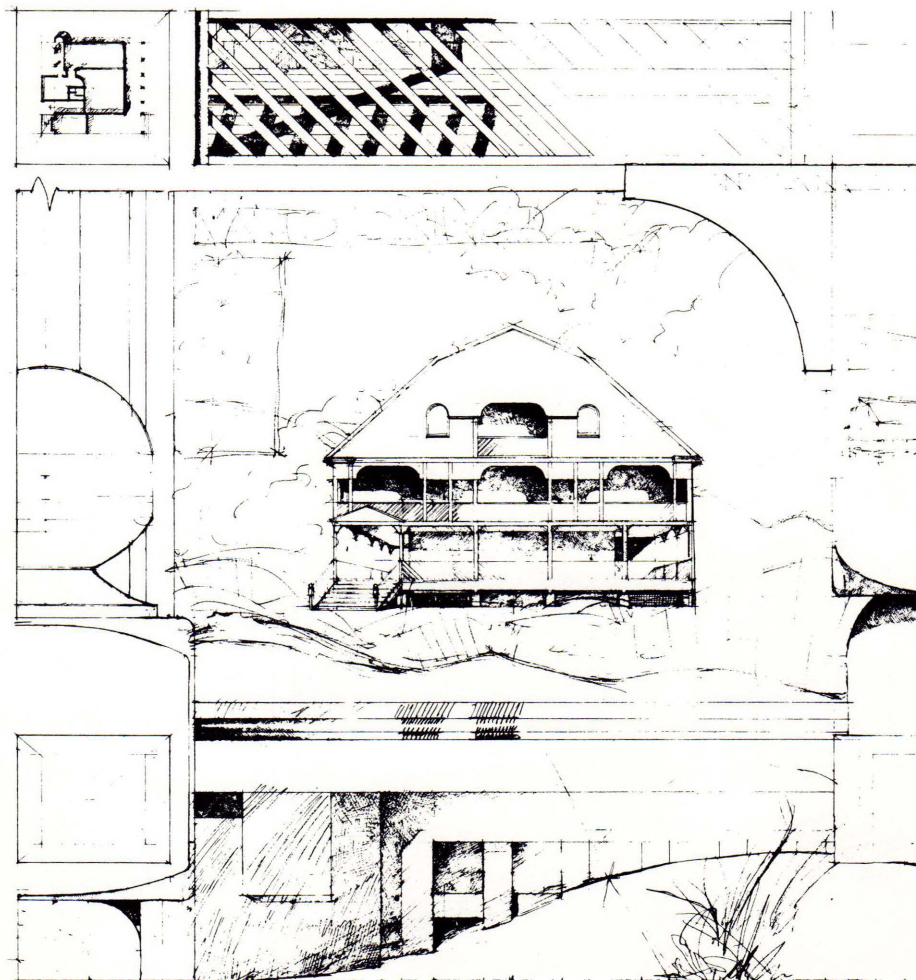
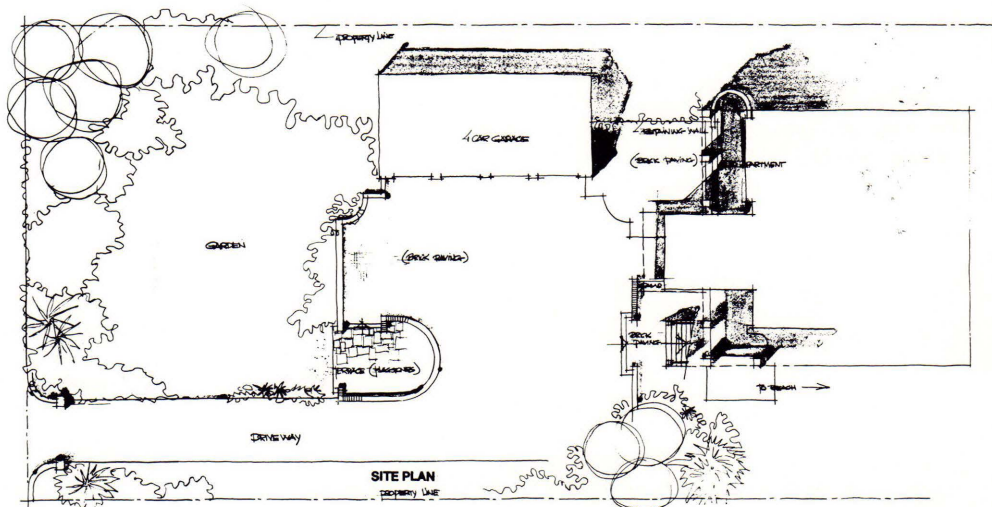
Goldin Residence

Mantoloking, NJ

Architects:
Architects DiGeronimo
Hawthorne, NJ

Jury Comment:

"This is one of the most inspiring and attractively presented projects. It is a most inventive restoration, weaving the vernacular architecture of the first floor into the second and third floor. It promises to be a wonderful place to live."



The problem of providing contemporary living space within a large (11,000 square feet) neglected Victorian ocean front residence was solved through the establishment of a central circulation core ringed by living and sleeping areas.

All sleeping areas are afforded a view of either the ocean or the bay from balconies that also add to the sculptural quality of the facades creating a three dimensional aspect on an essentially flat elevation.

The addition of appropriate trim and decoration enhances the Victorian character of this structure.

commendation for proposed projects

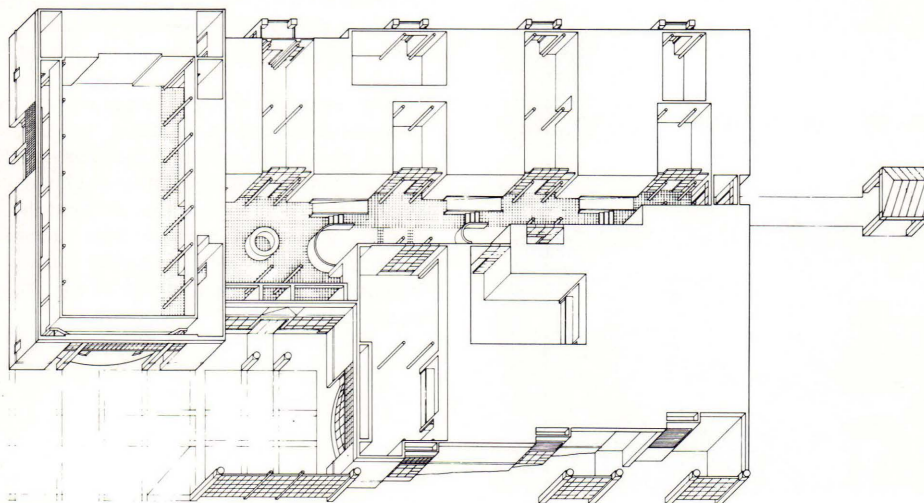
Livingston College Student Center

Piscataway Township, NJ

Architects:
Geddes Brecher Qualls Cunningham
Princeton, NJ

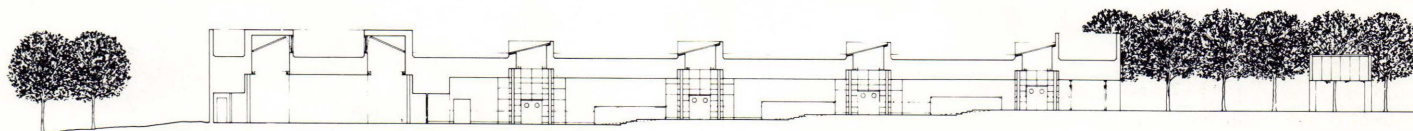
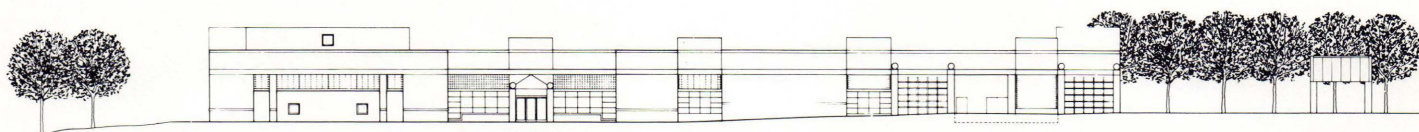
Jury Comment:

"We all were quite impressed with the sensitivity of the plan. The line drawings of the elevations are small and simply executed, but they display an understanding of this building's large scale and suggest how it will be brought into human context."



Designed to consolidate temporary facilities and provide sense of community to the college. The new student center gives particular consideration to circulation, lighting and its relationship to the remainder of the campus. Two main entrances provide access to the campus as well as the interior circulation system. A series of functional spaces including offices, food service facilities, recreation rooms, a shop and a 600 seat assembly space known as College Hall are placed along a skylit gallery containing informal seating and lounge areas.

Parapets and horizontal accent bands of white precast concrete are used to provide scale and to visually relate the wide deep single story building to the surrounding multi-story structures.



commendation for proposed projects

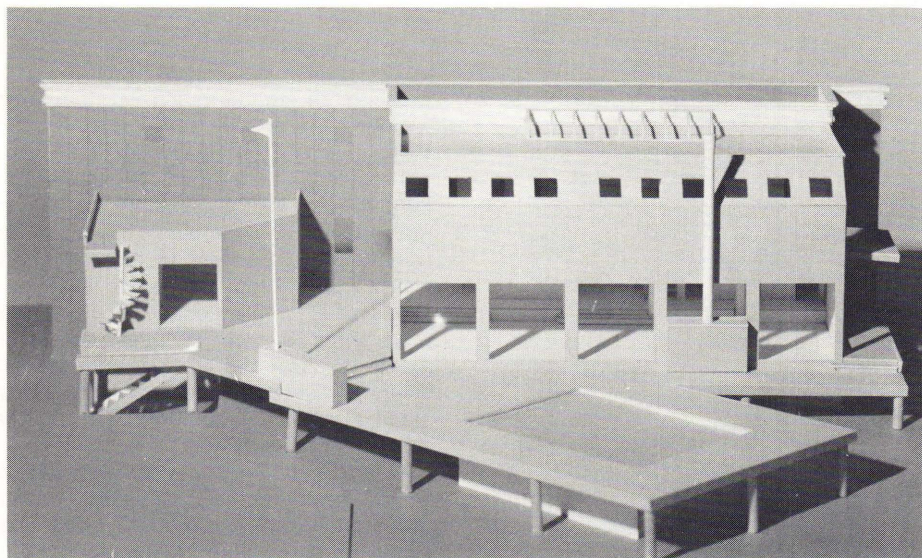
Checki Residence

Montauk, NJ

Architects:
Martin Santini, AIA, Ecoplan
Englewood Cliffs, NJ

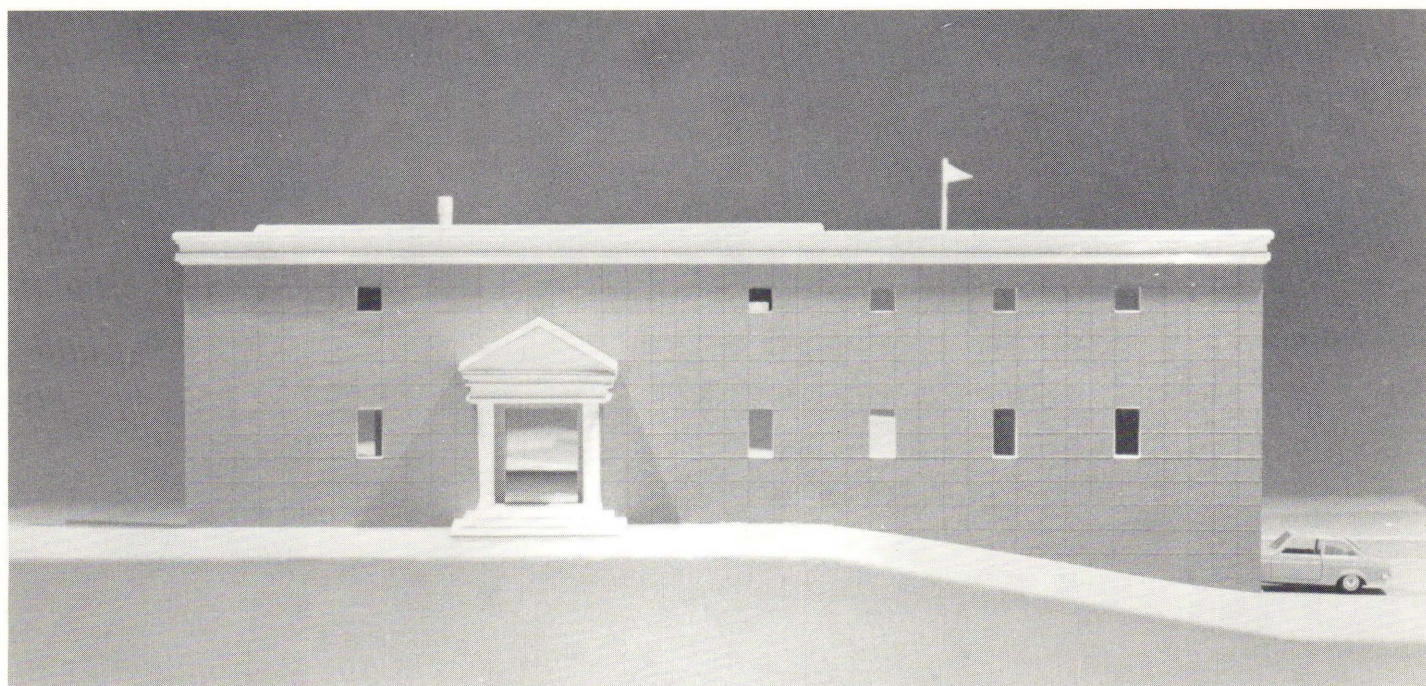
Jury Comment:

"This is a collage that is a contrast in dialogue between the past and the present. The screen wall recalls classic architecture while the interior is rigorously detailed in the modern fashion. It is an intriguing architectural exercise and very intellectually stimulating."



Located on Block Island South the site consists of a sheer cliff which defines the buildable area surrounded by dense foliage. The entrance design is meant to clearly express the Owner's desire for complete privacy.

Once through the entrance plane the open plan takes maximum advantage of the natural vistas. Roof windows and skylights bring ample natural light and a sense of openness to the second floor. A linear deck located above the second floor affords panoramic views with complete privacy. The pool and deck are oriented to maximize exposure to the sun.



commendation for proposed projects

Cincinnati Symphony Summer Pavilion

Cincinnati, OH

Architect:
Michael Graves, FAIA
Princeton, NJ

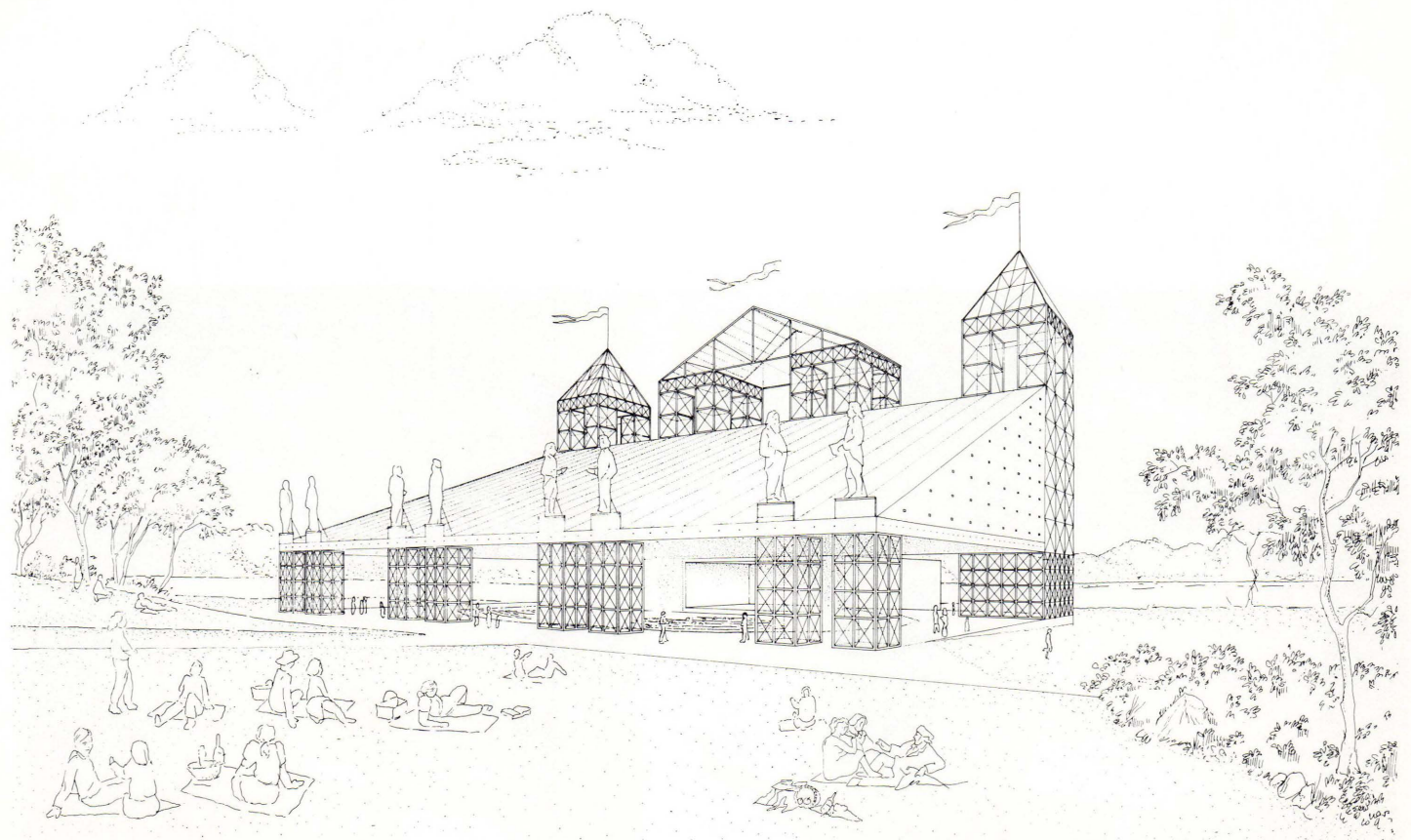
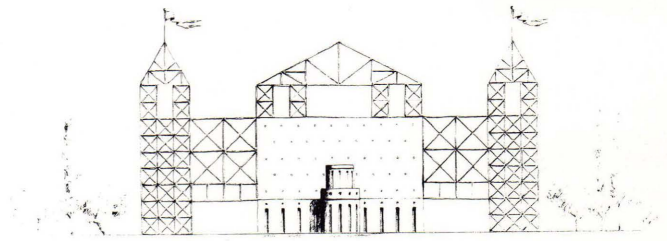
Jury Comment:

"This will be an extraordinary delightful place to go, celebrating as it does both music and architecture. The palladian plan is extremely clearly organized and the asphalt shingle decorations and statue silhouettes are quite festive."

This facility is designed to shelter outdoor symphonic and popular music performances as well as occasional dance and opera presentations. Themes related to tent congregations, riverside structures and park pavilions are evoked.

The building is intended to seat 4,500 people under the roof and 10,000 more on the surrounding grassy berm. Despite its scale an

attempt has been made to establish a level of intimacy through the tent like form of the roof and the pergola marking the boundaries of the lawn which will house food service facilities and rest rooms. A stage house provides stage and wing space, lounge, lockers, dressing rooms, green room and a terrace overlooking the river.



commendation for proposed projects

Joint Free Public Library of Morristown & Morris Township

Morristown, NJ

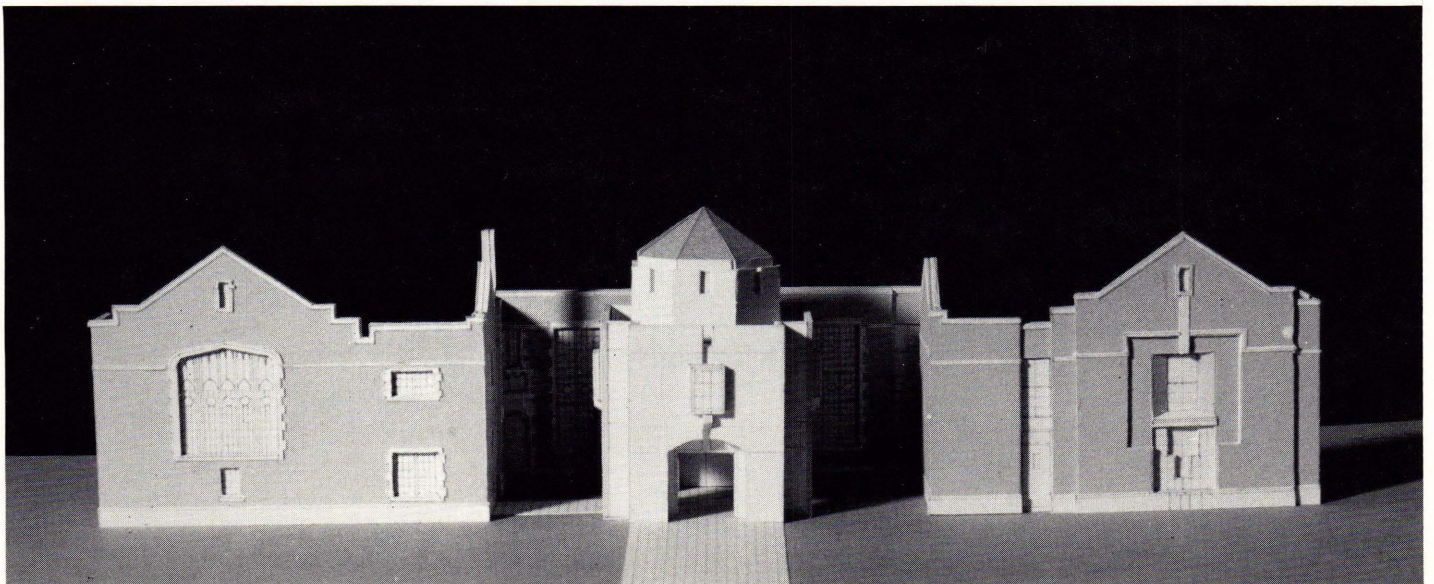
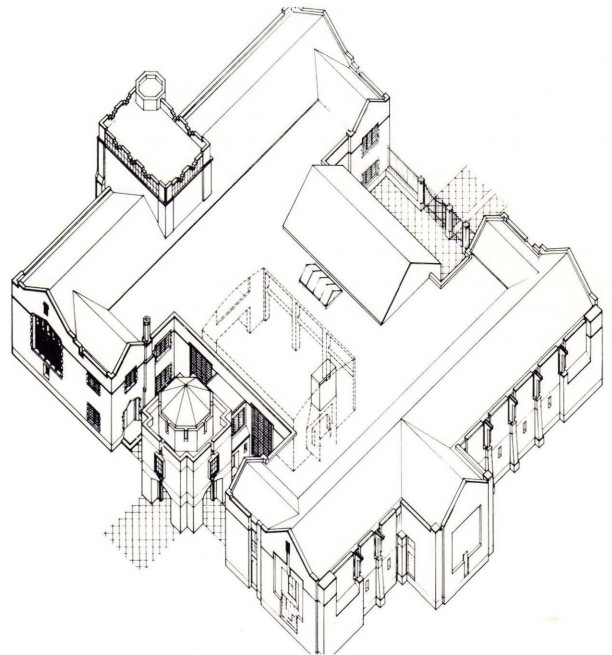
Architects:
Short & Ford
Princeton, NJ

Jury Comment:

"This is one of the best submissions we have seen. The existing building is extremely strong and symmetrical, and the architect has allowed it to inspire the new work. The addition is humble and appropriate, and it is difficult to tell which portion of the building is new. This attests to the quality of the project."

Described as a "big, little library" that houses a large valuable collection while maintaining a small town library atmosphere, the design intention is to preserve and extend the quality. The original building, designed by Edward Tilton, of McKim, Mead & White and built in 1917 is in a collegiate gothic style. The new addition, almost as large as the existing building matches it in size and scale. The two are joined by a two-story lobby. The main entrance relocated to the town's principal street is marked by a free standing pavilion which houses the library's most valuable manuscripts.

The exterior treatment of the addition avoids replication of the existing gothic detail but uses a redefined gothic vocabulary to maintain a harmonious relationship between the old and the new.



commendation for proposed projects

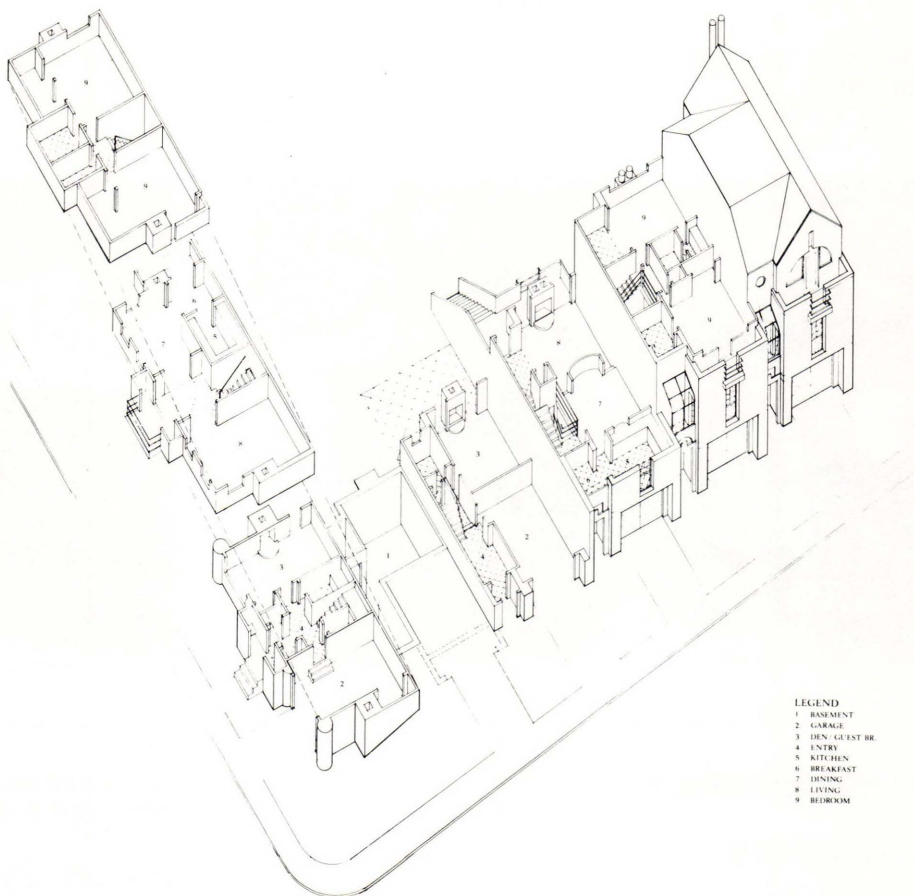
Victoria Row Townhouses

Princeton, NJ

Architects:
Short & Ford
Princeton, NJ

Jury Comment:

"The scale is wonderful and striking. The tripartite concept of the three levels and their expression on front and rear facades are handsomely articulated. This will make a fine series of little houses."

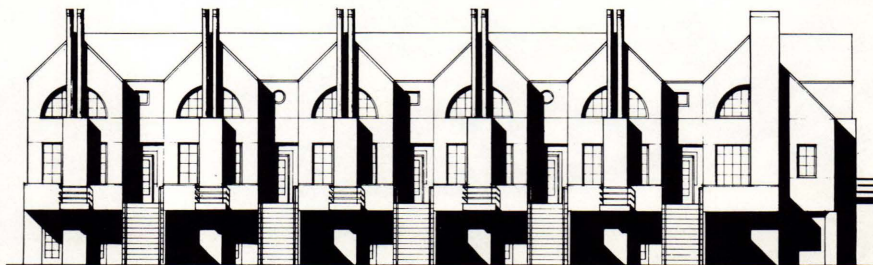


Located on a narrow site surrounded by closely spaced 19th century Queen Anne style residential structures the design of these townhouses utilizes repetitive bays and familiar forms to extend the pattern of the neighboring buildings. Entrances to interior units are set back creating a space between gables that recalls the alleys which separate many of the houses along the street. The end unit reflects the mass and scale of its immediate neighbor, a three-story detached house with a front porch.

The townhouses are organized on three levels with family and guest room on the ground floor, living and dining spaces in the middle and bed rooms above. The main rooms face south overlooking private gardens.



NORTH ELEVATION



SOUTH ELEVATION

miscellaneous awards

GOOD NEIGHBOR AWARD

New Office for The Ryan Group, P.A.

Red Bank, NJ

Architect:
The Ryan Group, P.A.
Red Bank, NJ

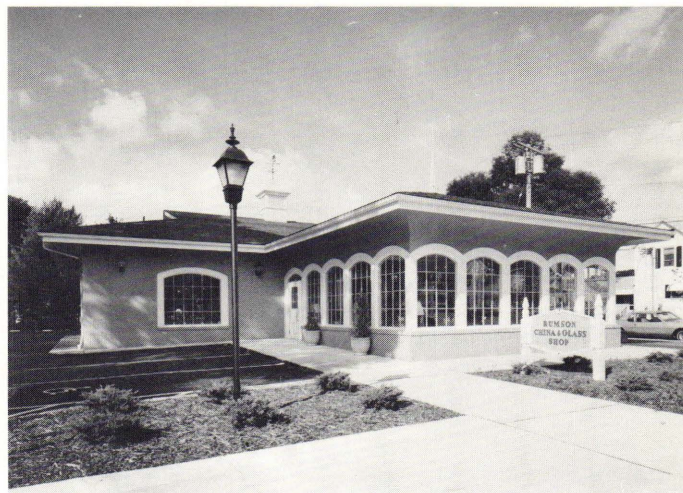


GOOD NEIGHBOR AWARD

Rumson China & Glass

Rumson, NJ

Architect:
The Ryan Group, P.A.
Red Bank, NJ

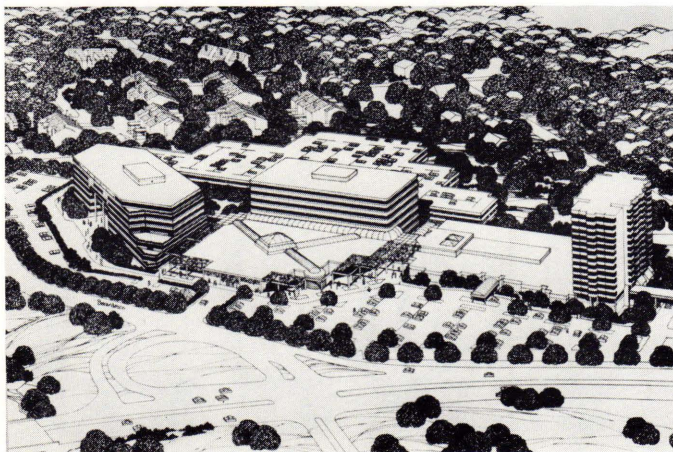


GOOD NEIGHBOR AWARD

Glenpointe

Teaneck, NJ

Architect:
Barrett Allen Ginsberg, AIA
Bedminster, NJ



1983 TUCKER AWARD FOR ARCHITECTURAL EXCELLENCE FROM THE BUILDING STONE INSTITUTE

Newark Symphony Hall

Newark, NJ

Architects:
The Grad Partnership
Newark, NJ



**SCHOOL OF THE YEAR
SPECIAL DESIGN COMMENDATION AWARD
NJ STATE DEPARTMENT OF EDUCATION**

**Salem Regional Day School for
the Handicapped**

Salem Co., NJ

Architect:
Architects Chartered
Atlantic City, NJ

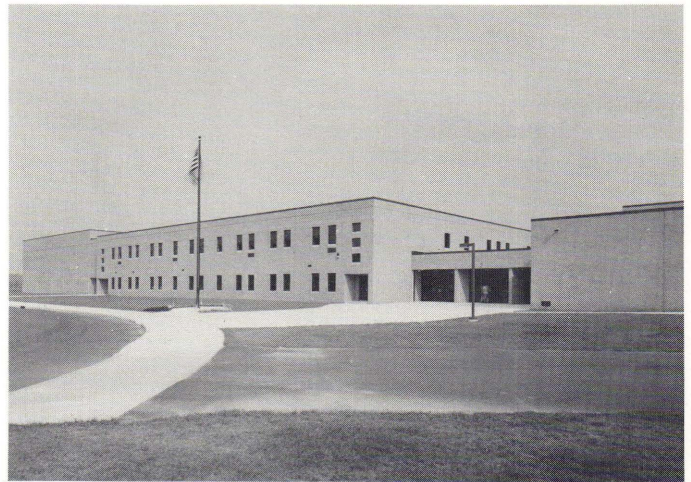


**SCHOOL OF THE YEAR AWARD
N.J. DEPARTMENT OF EDUCATION**

Wallkill Valley Regional High School

Hamburg, NJ

Architect:
Bouman Blanche Faridy Thorne Maddish
Trenton, NJ



LAND DEVELOPMENT AWARD

Ridge Oak — Housing for the Elderly

Bernards Township, NJ

Architect:
The Hillier Group
Princeton, NJ



LAND DEVELOPMENT AWARD

Gladstone Borough Municipal Complex

Borough of Peapack-Gladstone, NJ

Architect:
Bouman Blanche Faridy Thorne Maddish
Trenton, NJ



miscellaneous awards

THE AMERICAN INSTITUTE OF ARCHITECTS HONOR AWARD

The Portland Building

Portland, Ore.

Architect:
Michael Graves, FAIA
Princeton, NJ



Photo: Proto Acme Photo

QUALIFIED REMODELER MAGAZINE AWARD

Private Residence

Mendham, NJ

Architect:
Nadaskay Kopelson
Morristown, NJ



Photo: Otto Baitz

MERIT AWARD

Interfaith Forum for Religion, Architecture and the Arts

St. Andrew Parish Center
Block Island, R.I.

Architect:
Herman Hassinger, FAIA
Moorestown, NJ



Photo: Lawrence S. Williams, Inc.

BUILDER MAGAZINE MERIT AWARD

Office of Nadaskay Kopelson, Architects
Morristown, NJ

Architect:
Office of Nadaskay Kopelson
Morristown, NJ



**NJ CONCRETE AWARD
HONORABLE MENTION**

**New Brunswick UAW
Senior Citizens Project**
New Brunswick, NJ

Architect:
Bottelli Associates
Florham Park, NJ



Thousands of years ago, silhouetted against the desert sky, as seen from the vantage point of two very small companions, was an enormous structure.

One of the tiny viewers turned to the other and asked, "What is that?"

"I'm not quite certain," the other replied, "but I do know that it took a long, long time to build."

"How do you know that?" asked the first.

"Our species has inhabited this planet for centuries," replied the second insect, "and knowledge has passed from generation to generation. Yes, and we cockroaches will probably be here for several more centuries."

"Okay," said the first cockroach, "so we have been around for a while and it took a long time to build that structure. But what is it?"

"I think I heard that it was a pyramid," said the second roach.

"A pyramid? But is it a monument, a sarcophagus, or is it architecture?"

"I don't know," said the second insect, striking a scholarly pose. "Let us discuss what architecture is."

Clearing his throat, he went on. "We cockroaches are very small and pesty, but we are also intelligent. We will probably outlast those types that built pyramids. They're smart too, but they're always questioning, always questioning. For centuries they themselves have been questioning what architecture is and they'll probably never stop."

"Well," said the first roach, just a little bit smugly. "If you want my opinion, that pyramid is not really architecture."

"Why not?" asked the second. "It has people inside. It has withstood natural forces and it has purity and beauty in its awesome scale."

"Yes," replied the first, "but the people are not moving around inside. They are all wrapped up in cloth and sleeping."

"Do you mean that architecture must be more than a monumental vault?" asked the second roach.

"Yes," said the first. "Yes, I do mean that."

"Then let's pass that thought on to our future generations," said the second with great seriousness of tone.

Several generations of cockroaches later, two other tiny companions are standing on a high plateau above the city of Athens in Greece and are discussing what they see.

"What do you think that is?" the first roach asked.

"Something in the back of my mind recalls being told that monumental structures are often vaults," said the second. "Maybe it's a vault."

"That building seems to be more than a vault," said the first. "It sure is beautiful."

"I agree" said the second. "It has beauty and it was built by people who applied their genius for understanding proportions and scale."

The second roach then shook his head sadly. "It's a shame the building won't look this way forever" he said.

"What do you mean?" asked his companion.

"Well, I've heard one of our soothsayer roaches say that this building will stand for thousands of years, but will be damaged mostly by the very creatures who built it", said his little roach friend.

"How?" asked the first roach incredulously.

"Well," said the second, "the soothsayer roach said that someday a well-meaning English gentleman will strip the face of the building of all its magnificent sculptures and take them away to his own country."

"That's terrible," said the first roach. "Those creatures sound very bothersome to me. Do you mean that this gentleman would deface such a magnificent example of building?"

"Yes," replied the second "he also said that these man creatures will someday have the potential to dirty the air around this spot and the dirty air — or pollutants — will eat away at the structure."

"That's terrible, criminal," said the first. "How can we prevent it?"

"I don't know," shrugged his companion. "We could eat them out of existence, I guess."

"Oh, I wouldn't want to do that," said the first roach. "They build such beautiful structures for us to live in. But I don't understand how they could build something like that and then damage or destroy it. I hope the soothsayer roach is wrong. By the way, you still haven't told me what you think it is. Do you think it's what the creatures call architecture?"

"Yes," said the second roach firmly. "Because it has a specific function in addition to being a beautiful monument, I believe it is architecture."

"What function?"

"People worship here," explained his friend quietly. "It is a temple."

"A temple?"

"Yes. A place of worship. The soothsayer roach said that many buildings throughout history have been and will be used for worship."

"Let me see if I understand," said the first roach. "If a structure is beautiful, will stand for many cockroach generations and has a specific purpose, it is architecture. Is that right?"

"Yes," replied his friend, "but this temple has even more."

"How do you mean?"

"Well, it is magnificently planned on what is called the Acropolis in its relationship to the other structures here, to the town below, and to the mountains in the distance," explained the second roach.

"Are you saying that good planning and contextual relationship are also part of what makes architecture?" asked the first.

"Yes. Let us pass that thought on to our future generations."

Jumping ahead many generations later, we find yet two more cockroaches in a very large city, hundreds of years and miles distant. They are standing outside a building that is closely reminiscent of the building just discussed by their roach antecedents.

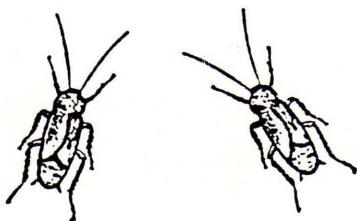
"What do you think it is?" asked the first.

"Our special ability to recall information from generations to generations tells me that it is a Greek temple," said the second.

"It can't be a Greek temple," said the first. "We're in New York City, not Greece. Besides, I'm pretty sure that temples are used for worship and people are impatiently rushing in and out of that building. I don't think they'd be in such a hurry if they were going to a place of worship."

"You're right," said the second roach. "And, it is sitting in such a crowded area you can't even tell if the sides have columns."

"I've learned to read a little," said the first, proudly. "Maybe I can



read that inscription over the portal. It says 'First Bank for Savings'."

"Very impressive," said the second roach. "Strange isn't it, that a Greek temple is built here, so far away from Greece, and is used for a bank?"

"I guess the builders borrowed from the Greeks," said the first. "I think that's called eclecticism. And maybe the bank is a place of worship. Maybe the people here worship money."

"Maybe," agreed the second. "But I know one thing — all these buildings around here sure make nice living quarters for us roaches."

"Yeah," said the first. "And there is plenty of food and water for us. We have to be careful not to become too complacent though — like those people who built that bank, copying a Greek temple instead of exploring their minds for new forms of building for new kinds of uses."

"Oh, I don't know," said the second, "you seem to be saying that a building should always be something new. I don't think it's that simplistic. I think that what might result would be so pluralistic that chaos would be the end result. Especially in a crowded area such as this bank."

"Maybe you're right," said the first. "But it does seem to me that the form of a building should in some way reflect the function within that structure."

The second roach paused for a moment before speaking.

"Okay," he said. "I guess I know where you're coming from. Are you thinking about medieval times when buildings were grouped together in small walled-in towns to offer protection against enemies and the architecture looked like fortifications?"

"You've got it," said his companion. "I'm also thinking about the times when rich merchants had servants living in their houses and had clever architects build servants quarters where roof structures once existed."

"I'm familiar with that," said the second roach. "It is the too frequently copied Mansard Roof, which also allowed those same clever architects to circumvent existing codes limiting buildings to specific story heights."

"I'm also thinking about the times when the dominant structures were great gothic cathedrals with beautiful arches and flying buttresses, inspiring awe and reverence to those people who gave their blood, sweat and tears to build them," observed the first roach. "Then, too, there are those large and prestigious castles and palazzi built by the wealthy and powerful ruling class in France and Italy."

"I see your point," said the second roach. "All of those buildings looked different but they are all examples of architecture and they're the result of a function within their structure. Is that right?"

"Yes," said the first roach. "More or less."

"You know," said the second roach, "not all architecture is as elaborate as what we've been discussing."

"What do you mean?" asked his friend.

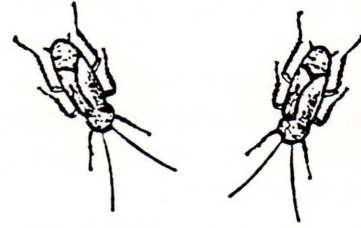
"Well," said the second roach, "our roach relatives recount remote instances of structures that fulfilled the need for shelter, withstood the roaring ravages of nature and were aesthetically pleasing in a very simple manner."

"What are you talking about?" asked the first roach.

"I'm talking about the tree structures in jungle societies; cliff dwellings of the southwest U.S. Indians and peoples of other parts of the world; cave dwellings in many places; teepees and tent structures of nomadic tribes; boat houses of all kinds; igloos and covered wagons," said the second roach. "Some of these types preceded building types that modern day roaches see and share with humans such as space frame buildings, air supported structures, mobile homes and shell buildings."

"I see," said the first roach. "I have to agree those structures all represent architecture, albeit special types that serve the function of special architectural needs."

"Thank you," said the second roach, "I'm glad you agree with me."



The two insects then sat for awhile, deep in thought.

"You know," said the first roach, breaking the silence, "all of this discussion about what is architecture has led me to the conclusion that perhaps architecture could be described as fulfilling man's environmental needs, other than his natural ones of course, with constructions that track with the technology and thought of a particular time in history."

"Yeah," said his friend. "I like that. Throughout history such technology and thought vary. I am reminded of a recent period in architectural development when man, using his advanced technology and machine-made products, built very simple, functional structures which, by the way, were considered extremely modern."

"I'm familiar with those structures," said the first roach. "The builders tried to remain faithful to good proportion, to maintain scale of the products used and, more or less, to be sensitive to massing."

"That's right," said his companion. "But, as I said, the technology and thought vary — and, they change."

"What do you mean?" asked the first roach.

"You know humans as well as I do," said the second roach. "They're always changing, always searching for new ideas. And they positively crave a greater aesthetics."

"That's true," said the first. "I get the impression that order and delight in buildings are very comforting to them."

"Yeah," said the second roach. "I think this movement toward what they call post-modern architecture is a reflection of their desire for a more humanistic approach."

"I call it a movement back to eclecticism," said the first roach.

"I guess it really doesn't matter what you call it," said the second. "It's simply an attempt to put a different kind of order to their architecture and to add some joy."

"Do you think it will end with post-modernism?" asked the first roach.

"It'll never end," said the second roach. "That's my point. Those humans will never stop coming up with new kinds of structures for them — and us — to live in."

"I guess you're right," agreed the first. "So what's next?"

"Who knows," said his friend, "I've heard them say we're living in the Space Age. Maybe they'll soon be using their technology and thought to design structures for use on other planets and in other galaxies."

"Wow," marveled his friend. "Do you think they'll take us with them?"

"Of course," said the second roach. "They haven't been able to get rid of us yet!"

conversation with a client

The following "conversation" is the seventh in a continuing series. In each of these interviews, ANJ attempts to illuminate what, for us, is the other side of the architectural story — our clients' reaction to the structure and their insight into the interaction between the design professional and person or organization for whom the building is intended.

This interview took place between ARCHITECTURE NEW JERSEY representative John Doran, AIA, and Dr. Pat Hayes, Vice President for Administration Finance of the College of St. Rose.

We gratefully acknowledge the time and effort of Dr. Hayes and hope that our readers will find the interview informative and entertaining.



College of Saint Rose Dormitories Albany, New York.



College of Saint Rose Albany, New York. View from back.

ANJ: Please introduce yourself to our readers.

Dr. Hayes: I am Dr. Pat Hayes, Vice President for Administration Finance of the College of St. Rose, Albany, N.Y. I have been at the college for ten years.

ANJ: How large is the student body?

Dr. Hayes: We have approximately 2800: 1200 full-time undergraduates, 800 graduate students and 800 evening adults. About 600 undergraduate students live in dorms.

ANJ: Dr. Hayes, could you describe the work done by The Hillier Group for you at the college?

Dr. Hayes: They have done five projects for us: four major buildings and a master plan study. First, two buildings at Kennedy Center, a gym and pool, then an eighty-four bed dormitory in the late '70's, and in 1980, a master planning study for the whole campus. Recently, the last has been completed: a ninety-five bed dormitory project including a new building with sixty-one beds, a thirty-five bed renovation, and a major addition to the library. All in all we've been working almost continuously with The Hillier Group over the past six or seven years.

ANJ: The most obvious question and the thing every architect wants to ask is — how do like it? Is it successful?

Dr. Hayes: Obviously we like something because we keep coming back. I think that the buildings — the Master Plan process and the buildings after the Master Plan have been particularly successful. The Hillier Group has always had a sense, a good sense, of our campus and what's unique about it. But in the Master Planning process they really got into that, and the two buildings that have been built since then have been particularly sensitive to our community. The new dorm is in a residential neighborhood and looks like the houses from the early twentieth century. The library opens onto the campus and establishes an interesting, pleasing facade. Interestingly, they designed two dorms: the eighty-four bed dorm first built is a suite-style dorm; a nice housing option for our students, but it doesn't integrate with anywhere near the same sensitivity as the dorm that was done since the Master Planning process. You can really begin to feel The Hillier Group getting a sense of our campus.

ANJ: That particular dormitory project won a design award from our Society. It is unusual in that the structure takes the form of single-family residences. Did this idea originate with the architects?

Dr. Hayes: People have different recollections of how that idea originated. Mine is that it came out of the Master Planning process, in which the students expressed a strong preference for house-style residences accommodating twenty. That seemed to be the ideal size living group for them, and they liked the notion of something that looked more like a home. Nevertheless, we were still at the Master Plan stage, with just a block outlined on an avenue and with no real idea of what it would be like. My recollection is that it was after a conference that The Hillier Group had in Princeton that this idea was submitted to us via drawings establishing a facade based on photographs of houses in our area. That, as a design idea, came from the architects, but as an ideal housing style it came through the students. No one, however, thought it could be replicated.

ANJ: That leads us to question what groups from the college participated in the preparation of programs for the various projects. What groups reviewed the designs?

Dr. Hayes: For the first project we did with The Hillier Group, the contact with The Hillier Group was a committee, which was less than ideal, I think for both sides. But in all the projects we've done with them, there has always been participation of the key users, always in the early stages, and so for the dorms, that has been students. The resident undergraduate students are represented by a Residence Council. For the library, there was the library staff and the faculty library committee. For the gym and pool it was the people involved in athletics, the people involved in teaching

physical education and the people involved in student activities. As we've worked over the years, we've gone from having a large group of people involved in the early stages to a single contact person working with the architect in the later stages, and only gone back to the group if there was something that seemed particularly sensitive later in the discussions. Occasionally, for example, when we reached the subject of finishes, we would go back to the users or the people who were interested in campus external appearances to review with them.

ANJ: Has this process been particularly successful, would you say? Have there been any groups that have felt left out as a result of the narrowing down of the interaction with the architect?

Dr. Hayes: I don't think so. I suggested there were campus groups involved in the recent dormitory project. There was also a neighborhood society, sensitive to our work, involved. We've tried to get pretty clear general agreements in writing and issue them to people, not so much to protect anyone, but just to make sure that we really are all on the same track. We're very accustomed to doing things that way in a college community.

ANJ: In addition to your own reaction to the work that the architects have done for you, what's your perception of the reaction of the administration, the faculty and the students? Has there been any evidence of dissatisfaction on a wide scale?

Dr. Hayes: As indicated earlier, I think there's a lot more enthusiasm about the last two projects, because they are philosophically so aligned with our campus because of the Master Plan study. In a way, however, that's a little unfair. We had equal input into the first two projects, and the first project was a gymnasium, so it's not a spacious, airy-looking building. It's a big wall, and people are a little less enthusiastic about that as an architectural structure. I think, however, that they realize that a gym is a gym. The newer structures have been more appreciated. I haven't heard anything but real praise from the campus community and the neighborhood. We've gotten very, very good feedback from the capitol district community on our dorm in particular. I would say that we would get it from our library as well, but our campus is oriented inward and the library addition is on the inward side, so unless a visitor comes onto our campus, he really wouldn't see that. It's a lovely addition to our campus as well.

ANJ: Is there anything about the process of dealing with an architect that you wish was different?

Dr. Hayes: I don't think so. The only difficulty I've ever had as a lay person is that I can't read specifications, so it doesn't do me any good afterwards to know that an item was on page eighty-six. I think the Hillier Group has been very successful in trying to anticipate that what I might want to know was on page eighty-six, but occasionally I didn't know that we were going to have a certain type of door frame until the Residence Director pointed it out to me, or that we were going to use a kind of shower head that none of the kids were going to like. There are so many details that sometimes I can't picture those kinds of things; for example, doorknobs and doorframes and lots of operational things. I wish, as a user, I could read the specs, so that I could comment upon every single detail and give feedback, but I can't unless they are translated into quite a bit of detail.

ANJ: Are you suggesting then that perhaps architects don't communicate with clients in sufficient detail about the various aspects of the building?

Dr. Hayes: Not at all, really. Your question addresses a process problem. Generally, I've had a wonderful process experience. The Hillier Group has a structured set of follow-up memos which are used for all conversations. They have been really magnificent in outlining options, bringing samples of materials and showing me what kind of alternatives were available. But I can't read the technical things, so there's no way on the minor things that I can anticipate problem areas. I would assume that any architectural reader would know that three or four doorknob problems on a multi-million dollar project is actually pretty good communication. I don't have any good solutions to eliminate those minor problems, because there are so many details.

ANJ: Do you think that during the development of the design and the development of the program, the communications in this case

were adequate or better?

Dr. Hayes: Oh, I think they were excellent, and the trick that worked in an educational setting where there were many different viewpoints being recorded was taking meeting minutes; trying to articulate what seemed to be a consensus in order to get us to agree, and only then to go ahead from there. I believe that in colleges, where so many "voices" exist, accurate written communications are essential to the progress of a project.

ANJ: How was The Hillier Group selected for these projects in the first place?

Dr. Hayes: The first three of the four projects actually were competitive interviews, and the fourth related to a grant that they prepared for us. We got it and then they went ahead and finished the project, did the building and so on. The Hillier Group was interviewed competitively because it had worked for President Manyon at Bryan College. As a result, on our first project they were on the list with several others, most of whom were local. There was a heavy preference in the community for a local architect. Different groups did the interviewing each time, and every time the group chose The Hillier Group after listening to all the people from various backgrounds.

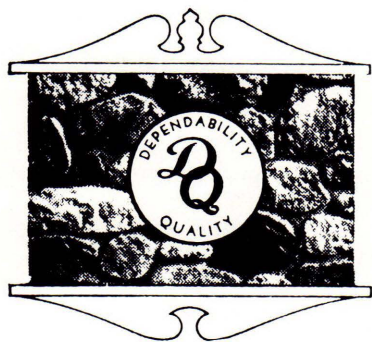
ANJ: Have the completed projects, would you say, met the college's expectations in terms specifically of the architect's performance?

Dr. Hayes: I'm sure they have, because, increasingly our people don't want to interview other architects when we're looking at new projects, even though it's our standard business practice to do so. I should say the reason they win is that we are certainly not a wealthy college, and so we're always looking at a very specific outcome on a very modest budget, and they always have been willing to enter into that situation very creatively. They give us real top quality work within the reasonable budget that we all agreed upon. Every one of those projects has come in under budget, which is always gratifying when you aren't sure where you would get the over-budget funds. I think in comparison — I have no broad experience — to other firms that were interviewed, they were very realistic. They never said, "Well, we'll do the most artistic thing in Upstate New York, and when we're finished we'll tell you how much it will cost." I've received that impression from several other firms. The Hillier Group has always said: "We'll work. We're taking this on realistically for your needs." It's a nice assurance to have. That's why I think we keep going back, because we need that kind of highly professional assistance within terms that are realistic.



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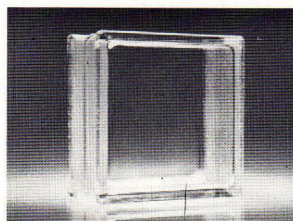
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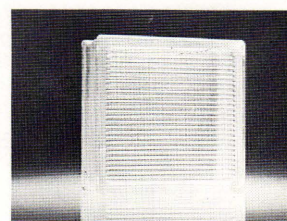
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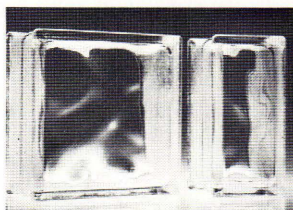
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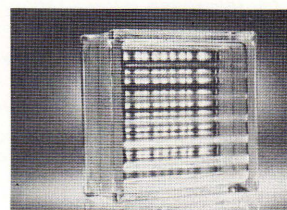
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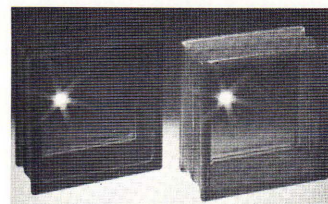
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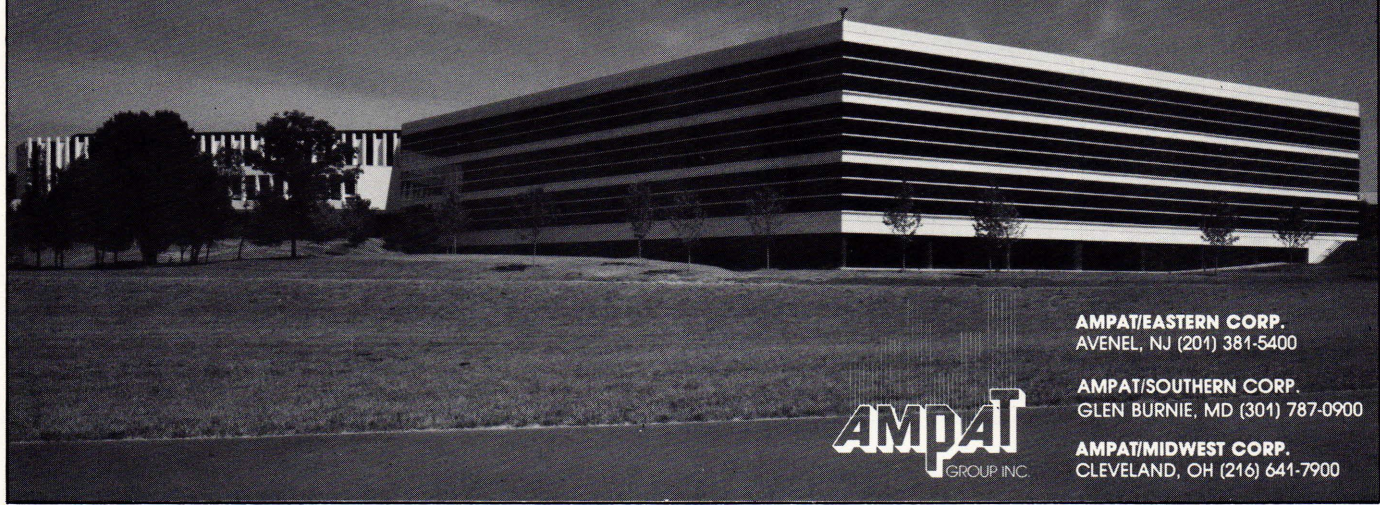
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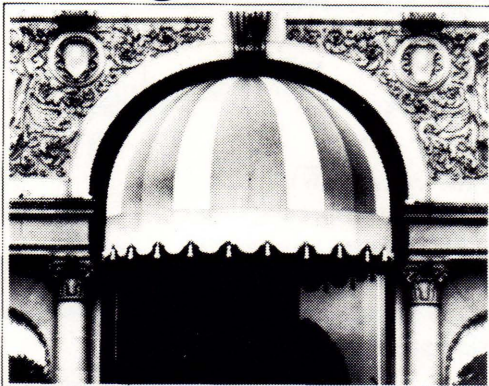
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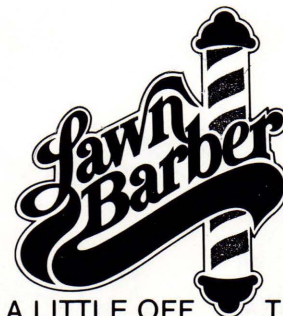
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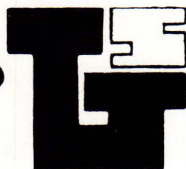
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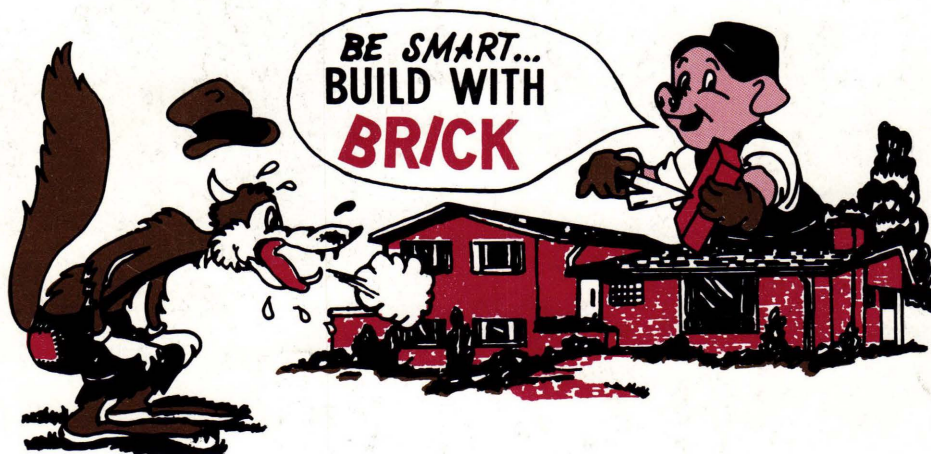
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